

THE GRAPHOLOGICAL PSYCHOGRAM
PSYCHOLOGICAL MEANING OF ITS SECTORS;
SYMBOLIC INTERPRETATION OF ITS GRAPHIC INDICATORS

by

DANIEL S. ANTHONY

REVISED EDITION, INCLUDES APPENDIX

Distribution by
Patricia Siegel and Lois Vaisman
New School for Social Research
New York, New York

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Fort Lauderdale, Florida 33321

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Patricia Siegel and Lois Vaisman
New School for Social Research
New York, New York

Use of the Anthony/Roman Psychogram

Patricia Siegel and Lois Vaisman

President and Vice-president of The American Society of Professional Graphologist

The Anthony/Roman Psychogram is a valuable tool for both viewing the gestalt, the “whole” aspect of the handwriting, while also providing objective evaluation of 40 graphic criteria reflected in eight psychological sectors.

The Psychogram is a circular diagram. The positioning of psychological sectors around the circle mirrors the symbolic aspects of handwriting itself. At the top of the Psychogram are criteria that relate to intellect, aspirations and creativity. Those in the upper right relate to goal direction and ego strength. At the right, the criteria relate to orientation towards others and the world, while the three sectors on the bottom of the Psychogram refer to emotional release – libido, energy and drives – and repressions. The sector on the left refers to inhibitions and over control, and on the upper left, to control.

This circular diagram allows us to see at a glance where and to what degree there is emphasis in the personality. Each of the graphic criteria within a psychological sector reflects a separate dynamic of the writer that helps the graphologist to understand the individuality and complexity of the writer.

Four of the criteria – upper, middle zone and lower zone height, and left-right slant – are quantitatively measured, while the remaining 36 are qualitatively evaluated. It takes time and experience for students to learn to give numeric scores for these qualitative graphics because they are predominantly gestalt criteria. There may also be inconsistencies within a graphic dimension that have to be indicated. This requires developing an ability to differentiate graphic criteria among handwritings. Furthermore, the 40 criteria are not all mutually exclusive of one another.

Once a Psychogram is completed, viewing the individual graphic criteria relative to other criteria shows the pushes and pulls within the personality, which might otherwise go unobserved. Particular attention is paid to criteria that are rated very high or very low, indicating potential extremes, or ones that reflect conflicting dynamics.

Daniel Anthony also derived functional productivity and form level scores from the Psychogram scores. In short, the functional productivity score reflects the degree of effectiveness in adapting to challenges and a drive toward goals, whereas the form level score reflects cultural and abstract values. The degree of balance between these scores also reflects the degree of integration among these aspects of the personality.

The Psychogram represents just the starting point in configuring an analysis, which goes beyond what is measurable. It is the integration of the Psychogram dynamics along with observation of other graphic elements, and the overall expressive quality of the writing, which allows the analyst to focus on the motivations and central themes within a personality.

"Is life so dear, or peace
 so sweet, as to be purchased
 at the price of chains and
 slavery? Forbid it, Almighty
 God! I know not what
 course others may take, but
 as for me, give me liberty or
 give me death!"

Patrick Henry

A B C D E F G H I J K L M
 N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m
 n o p q r s t u v w x y z

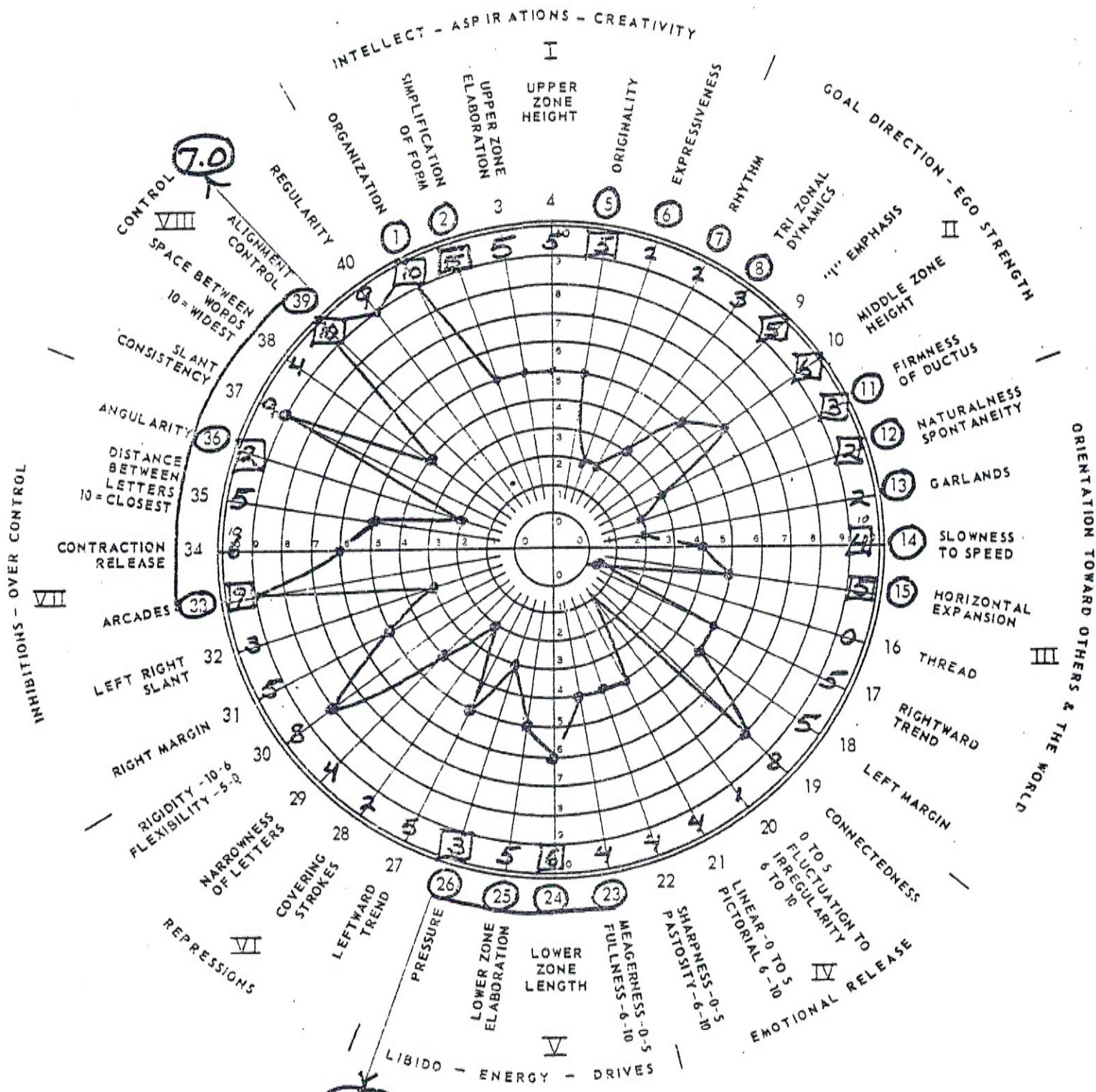
1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0

apc c/o r/o @ . \$ & H Co OK CO. ST

Simple Practical, Rapid Single-Stroke Letters
 A B C D E F G H I J K L M N O P Q R S T U
 V W X Y Z 1 2 3 4 5 6 7 8 9 0
 Parcels, Maps
 a b c d e f g h i j k l m n o p q r s t u v w x y z

8 LINES TYPICAL AMER. GRAPHOLOGICAL PSYCHOGRAM

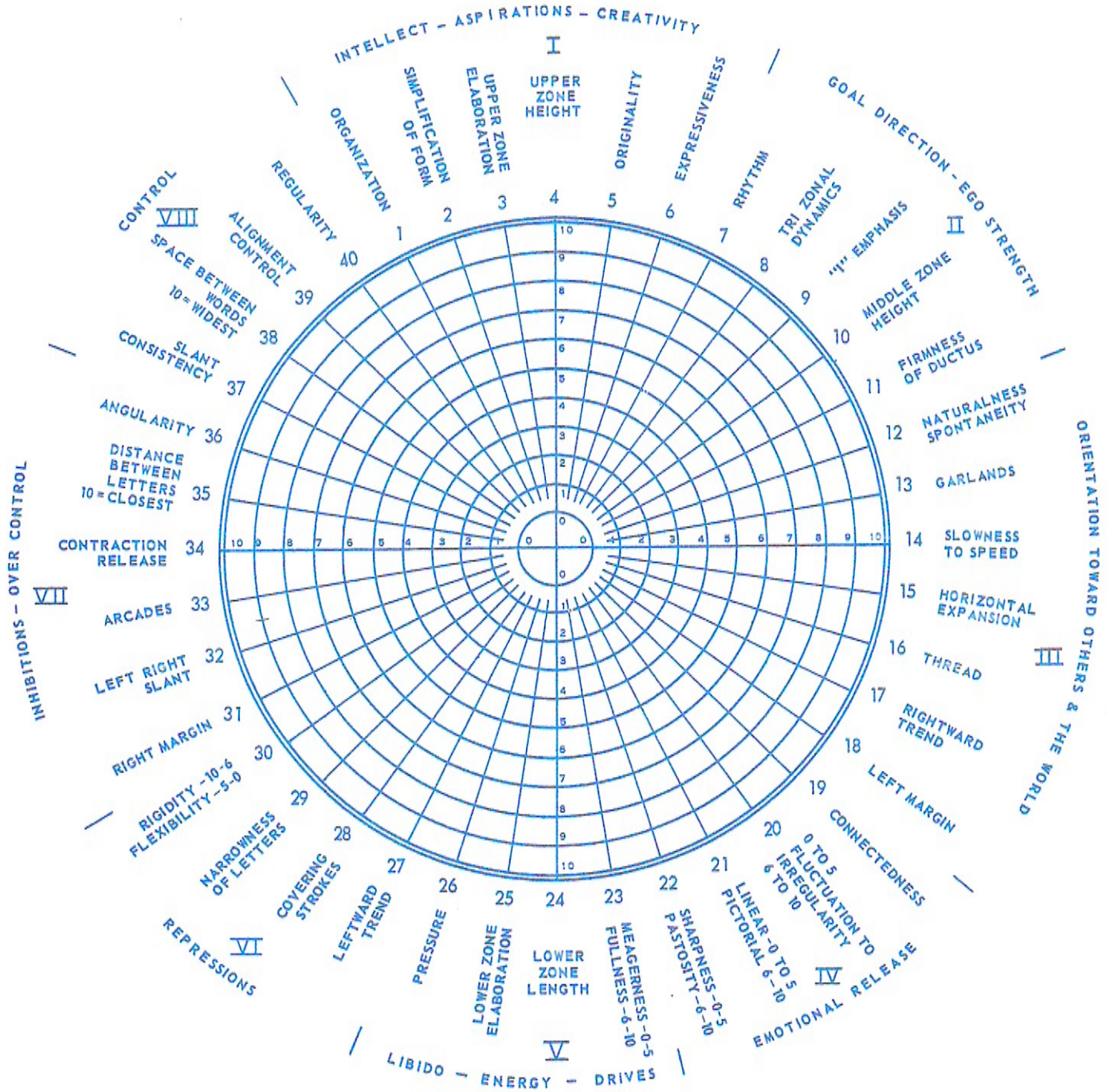
NAME COPYBOOK - PATRICK HENRY AGE 30 SEX M RIGHT ☒ LEFT ☐
 ADDRESS _____ CITY _____ STATE _____ DATE _____
 HT. _____ WT. _____ YRS. OF EDUC. _____ POSITION _____ MARITAL STATUS _____ NO. OF CHILDREN _____
 LEARNED TO WRITE IN USA FUNCTIONAL PRODUCTIVITY 75% FORM LEVEL SCORE 54.5%
 COUNTRY OR STATE _____



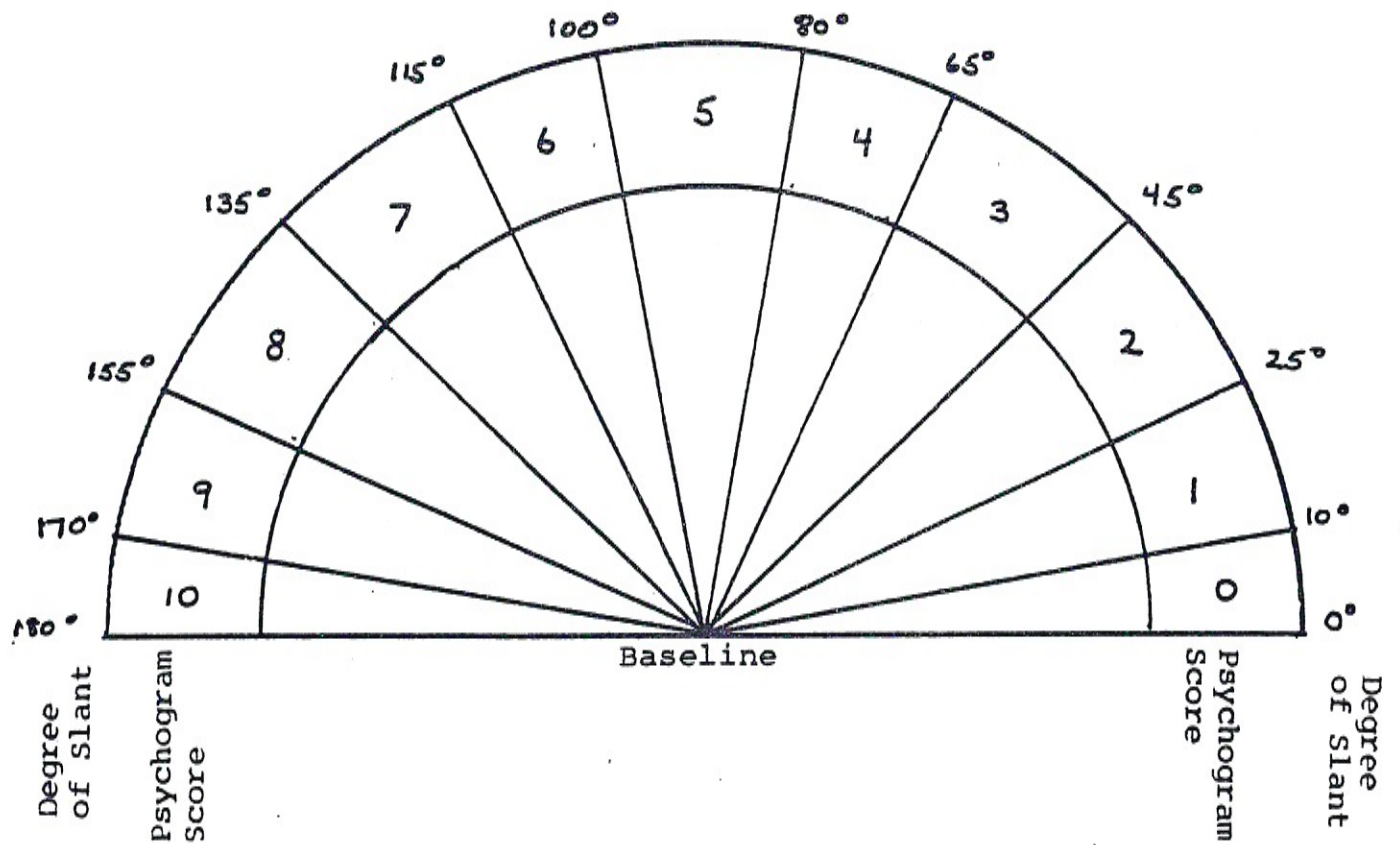
4.5 = FORM LEVEL AVERAGE OF SECTOR # I

GRAPHOLOGICAL PSYCHOGRAM

NAME _____ AGE _____ SEX _____ RIGHT _____ LEFT _____
 ADDRESS _____ CITY _____ STATE _____ DATE _____
 HT. _____ WT. _____ YRS. OF EDUC. _____ POSITION _____ MARITAL STATUS _____ NO. OF CHILDREN _____
 LEARNED TO WRITE IN _____ COUNTRY OR STATE _____ FUNCTIONAL PRODUCTIVITY _____ FORM LEVEL SCORE _____



PSYCHOGRAM SCORING FOR SLANT MEASUREMENT



THE GRAPHOLOGICAL PSYCHOGRAM;
PSYCHOLOGICAL MEANING OF ITS SECTORS;
SYMBOLIC INTERPRETATION OF ITS GRAPHIC INDICATORS

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THE GRAPHOLOGICAL PSYCHOGRAM

by

Daniel S. Anthony

In 1955, Klara G. Roman, with the assistance of George Staempfli, created the Graphological Psychogram. It was developed for use in the gestalt analysis of handwritings. Roman considered it a rather basic personality profile which, when used properly, would aid in the psychological interpretation of the individual's expression and behavior. She hoped it might also aid her students at The New School for Social Research as well as researchers elsewhere in standardizing their reactions to graphic stimuli.

Since 1955, we have explored most of the possible uses of this tool on more than 10,000 handwritings. Both statistically and empirically, it has afforded a solid foundation for quantitative and qualitative correlation with the broader dynamic factors of human behavior.

My original purpose in revising the Roman Psychogram was to make it amenable to percentile rankings on a 0-10 continuum; we have also added a scoring system which we devised for ranking the functional productivity of persons in business and industry and a form level score for persons in the professions and creative arts. (These scoring methods can be found after the index at the end of this book.)

Although I take full responsibility for the changes in the Roman Psychogram and for the contents of this Guide, two of my co-workers deserve credit for a good portion of this elaboration of my earlier work on the "Symbolic Interpretation of Psychogram Indicators". They are my wife, Florence R. Anthony, and Ms. Dorothy Walker.

We suggest that for the best gestalt interpretation of personality in action, this Guide be used in conjunction with Klara G. Roman's "Handwriting, a Key to Personality" and her "Encyclopedia of the Written Word".

Because of Florence R. Anthony's unusual success in teaching with these tools, this Guide has become the major instrument for students in the introductory courses in the seven (7) semester program of the Psychology of Handwriting now taught at The New School for Social Research in New York City.

Reprinted
1969, 1972
1974, 1983

THE EIGHT GRAPHOLOGICAL PSYCHOGRAM SECTORS AND THEIR PSYCHOLOGICAL MEANINGS

In the total psychogram, there are 40 separate graphic indicators which are clustered together in sectors or constellations. These 8 graphological sectors make up the integrated gestalt of the personality profile.

No single factor can be interpreted except as a component of the sector's total meaning. No sector has diagnostic value except as it relates to the integration of the whole personality as "profiled" on the psychogram.

Roman said: "The grapho-psychogram is a remarkably objective synthesis of graphic indicators and corresponding personality traits set down according to their functional inter-relatedness. The personality of the writer projected as a dynamic whole is pictorially rendered in the 'profile in the circle'".

In all of the 8 personality clusters designated by Roman numerals I through VIII, the single graphic items are only mutually corroborative and almost totally insignificant by themselves, just as no single syndrome has meaning except as it combines in the total personality synthesis.

With this understanding, let us proceed to the psychological meaning of the sectors as they offer significant keys to individual expressive behavior and personality function.

I. INTELLECT - ASPIRATIONS - CREATIVITY

Intelligence has been considered by some psychologists to be a general and unitary capacity of the individual. However, others argue that there are many different and separate mental abilities, such as reasoning, memory, and learning.

Intellect refers to the mind in its cognitive aspect, particularly with reference to the higher thought processes. It is one of the end results of the general psychological process of learning, the accumulation of information and knowledge, as well as the manner in which intelligence is used and expressed.

Items (1) through (40) of the psychogram give a broad spectrum of the manner in which intelligence is utilized. There are no single indicators or clusters which spell cognitive intelligence. But items (1) through (6) are a concentrated cluster of graphic indicators which express creative intelligence and/or the aspirations to intellectuality.

Aspiration is the exalted desire to be "somebody" or to do "something"; a longing for realization of elusive and illusory values, such as spiritual ideals, ambitious intellectuality, power, honor, excellence, and even omnipotence. Graphically it is commonly reflected by the upper zone elaboration (3) and upper zone height (4). (These two factors are excluded from the form level criterion because they express wish, desire, longing, even more than they indicate mental accomplishment).

Creativity is the ability to produce new forms, to restructure stereotyped situations, to invent or innovate, to redefine, to improvise, to use familiar facts or objects in new ways, to elaborate, i.e. to construct from an obvious foundation to a more complex or more esthetically simple structure.

Creative persons show an openness to experience from both without and within; a toleration for ambiguity, confusion and disorder; a strong disposition to be independent rather than conforming, a lack of rigidity, and the tendency to perceive through intuition rather than through logical reasoning.

On the psychogram, high scores for simplification (2), originality (5), expressiveness (6), naturalness and spontaneity (12), and a high degree of fluency are indications of creativity.

II. GOAL DIRECTION - EGO STRENGTH

Goal Direction is used in this context to signify how the writer articulates his desire or need to achieve his ends; how integrated, consistent and coordinated is his drive toward self actualization.

Ego Strength portrays the ability of the person to maintain the "go" or dynamic thrust of the ego or self.

Modern psychological dictionaries define ego as "an individual's experience of himself or his conception of self, a dynamic unity which is the individual".

The five graphic indicators under Sector II add up to only one aspect of ego ideal and drive, not the total concept of the ego as the organizing principle of one's life or the individual's total self projection. This global and comprehensive reflection of ego function is represented on the total 40 item psychogram profile.

("I" emphasis (9) and middle zone height (10) are excluded from the form level criteria because the highest scores on these items are indicative of inordinate egocentrism as opposed to effectively functioning ego strength.)

III. ORIENTATION TOWARD OTHERS AND THE WORLD

This is the largest single sector, with its seven indicators. It is a constellation of varied graphic ingredients which display the motivations which propel a person through the present in his approaches to the future.

It manifests his behavior toward his friends, society and the world. It is an expression of his dynamic and extraverted behavior toward a psychic fulfillment, which of necessity implies or reveals the social components of one's goal direction as well as a clue to the goals themselves.

The indicators in this sector are a reproduction of the individual's movement through time and space. They also contribute to our knowledge of the person's organization and progressive orientation. Is he active or passive, submissive or aggressive in his path toward accomplishing his goals?

IV. EMOTIONAL RELEASE

Emotional release is used here to symbolize the depth of expression of one's feelings. It offers a synthesis of physical, psychological and biological outlets as they combine to release the emotions or the ego from the superego and its overcontrol, inhibition and restraint.

In general, this sector is an index to the manner in which one reacts to pleasure and freedom or their opposites. It is also a partial measurement of the vigor, color, quality and movement the individual brings to his spontaneous behavior as he seeks or achieves release from the anxiety and tension of living.

This sector is closely related to constellation V - Libido - Psychic Energy - Drives. Naturally, one's manner or extent of emotional release will depend to a great extent upon the libido strength one has which needs to be released or relieved.

V. LIBIDO - PSYCHIC ENERGY - DRIVES

Libido is sexual craving; erotic desire or pleasure; any instinctual manifestation that tends toward life rather than death.

Psychic energy is life force or élan vitale (Bergson). It derives from the concept that all mental or psychic process or activity has dynamic or causal efficiency. Psychic is a general term for all the phenomena constituting the subject matter of psychology. It pertains to mind, person, self and/or psyche, i.e. the individual's life principle.

Drives are usually the physiologically or biologically rooted sources which become motivants of behavior. Drives are goads to action; they impel, urge, and compel. They are the precursors to needs or motives, all of which may be related to the attainment of goals.

These three concepts describe the reservoir of the individual's biological, physical and sexual demands and dynamics; the instinctual manifestations that seek gratification and satisfaction; the irrational and "dream-world" productions of repressed and unconscious processes; the thrust of psychic energy, either constructive or destructive. The life energy available to the individual for survival of self and the species is represented in part by the four indicators in this sector.

Graphologically, this constellation portrays the degree of vigor and movement expressed by the libido, as well as the intensity of energy which carries into the rest of the script and the strength of the motivational thrust.

VI. REPRESSIONS

Repressions are exclusions of specific psychological contents or activities from conscious awareness by a process of which the individual is not aware. They are defenses against anxiety or guilt performed unconsciously by the censor mechanism. When the individual represses, he is unconsciously protecting himself from the illusion of a defeating exposure, hiding or concealing himself from others. Repression is a method of unconsciously defending the ego or self.

Graphologically, repressions are manifested in involved and unconscious leftward tendencies and constricting movements in all zones, but particularly in the middle zone.

VII. INHIBITIONS - OVERCONTROL

Psychologically, inhibition is a mental condition in which the range and amount of expressive behavior are curtailed or restrained. Psychoanalytically, it is the process whereby instincts are prevented from coming into consciousness by the activity of the superego. Therefore, Sector VII is a syndrome which combines conscious and unconscious factors of the intellect and emotions as they merge with rational control and blend into the total personality organization.

Persons with high marks in this segment are inclined toward infantilism, narcissism, self involvement, romantic idealization, and fantasy. They are often more retrogressive than progressive; they tend toward introversion rather than extraversion.

VIII. CONTROL

Handwriting control indicates the dominance of conscious, volitional forces in the organizing principle.

Whereas high marks on Sectors VI and VII are an index to uncontrollable unconscious behavior, the person who gets high marks in this control sector is usually very conscious of what he is doing. Because consistency and constructiveness motivate his living patterns, you can predict his actions and habits with a greater degree of certainty. He has self control as well as the capacity to control others.

In a positive context, control is an indication of will power, self denial, self conquest, firmness, and endurance; this writer is organized, orderly, careful, responsible, and reliable. In a well-adjusted person, control serves to maintain concentration and a steady pace despite possible distracting stimuli or feeling disturbances. In a negative context, control means constriction, poverty of emotions, self coercion and self neglect.

SYMBOLIC INTERPRETATIONS OF THE 40
GRAPHIC INDICATORS ON THE PSYCHOGRAM

ORGANIZATION (1)

The graphologist's judgment of organization is predicated on the overall "picture" in the frame, or patterns on the page made by the writer's use of space, time and movement. It is the spatial arrangement of the script within the top, bottom, left and right margins, the inter-word and inter-line spacing.

Movement in time is registered by the ease of forward motion and the lack of emphasis on static or peripheral formations. All elements of form and design, figure on background, as well as unity, coherence, coordination and esthetics are considered.

The writer's capacity for integration is indicated by the degree of his success in blending these elements of arrangement and movement in his utilization of space.

Restriction of the total writing area is a barometer of the constricting and contracting tendencies of the individual. Expansion to greater utilization of the writing area is a manifestation of the releasing and expanding tendencies of the personality.

SIMPLIFICATION OF FORM (2)

Simplification of form in handwriting refers to the unusual, economical and spontaneous short-cuts contrived by the writer. The essence of simplification recreates the copybook standard in new forms, connections and movements of an articulate and harmonious design.

The two fundamental ways of deviating from the school model are by elaboration or by simplification. When the individual feels a strong sense of the essential, he will seek economy of time and motion in his life and in his handwriting. During his mature years he may reduce the letter forms to their essential outlines.

When these shortcuts are carried to excess, letters may be stripped to their skeletons and dismembered, indicating an undue focus upon ascetic interests to the exclusion of inter-personal or expressive behavior patterns,

UPPER ZONE ELABORATION (3)

Elaboration is the use of excess strokes, forms or designs which do not contribute to the functional beauty or legibility of the script. It is the utilization of unnecessary movements and stroke formations prescribed or not prescribed by copy books.

The intelligence of the writer will be reflected by the ease with which he moves from one letter to another despite his gestures of enrichment. Where the essential structure is not impaired by the garnishment, positive traits may be indicated, such as the desire to form, build, or arrange.

Negatively, elaboration may indicate lack of direction, excessive formality, pedantry, or lack of good taste. It also displays the proclivity toward embellishments and adornments of one who feels his life lacks luster and importance.

UPPER ZONE HEIGHT (4)

Upper zone height refers to all projections and movements extending above or beyond the middle zone, including capital letters, loops and stems of such letters as b, d, f, h, k, t, plus i dots and t bars, and such movements as normally appear in either the middle zone or, in extreme instances, the lower zone but which, in some scripts, project into the upper region. Median height of upper zone formations is considered to be $1\frac{1}{2}$ to twice the size of middle zone forms.

Symbolically, the upper zone represents the sphere of the spirit and abstraction; the interests and aspirations above the daily routine, the intellectual guiding principles, and the conscience. The influence of these forces in the individual's daily life is indicated in the upper zone. Examination must be made of height, breadth, shape (e.g. ballooned, broad, narrow), proportion in relation to the other zones, and trend.

ORIGINALITY (5)

Originality as a graphic indicator carries precisely the same meaning as the concept of the word in every day usage. The page of writing which, to the beholder, presents a unique or personalized picture, is composed of graphic productions which contain original forms, unexpected inter connections, variety of rhythmical distribution, and unusual configuration. It shows the degree to which the writer transmutes the letter forms learned in school into a personal expression, generally developing his own deviations from the copybook standard.

It is a reflection of successful personal growth graphically displayed by unusual manifestations of naturalness, spontaneity, and creativity in the handling of space, form, and movement.

Its symbolic interpretation runs the gamut of expressive reaction and reproduction from rare creativity to normal deviations and bizarre imitations.

EXPRESSIVENESS (6)

The element of expressiveness, i.e. of meaning, in the individual's movements is the central, unifying factor which organizes his gestures. The interpretation of expressive gesture is based on the assumption that there are causal connections between the person's psychological makeup and his graphic behavior. The observed result of his expressive movements can be assessed in terms of three main dimensions of personality functioning: the degree of consistency in effort and direction; the degree of impulse release; and the degree of integration achieved between effort and impulse release.

Expressiveness is denoted by those graphic movements which are sufficiently distinctive to differentiate one individual from another, either positively or negatively. Included is the range of graphic characteristics from static or stabile over-emphasis to dynamic or mobile articulation of writing movements.

Expressive movements are the most revealing and actually the more expressive the less conscious an individual is of their expressive qualities as he is executing them.

Expressiveness in handwriting is indicated by a graphomotor presentation which displays a flair for dynamic design and spontaneous movement on the positive side or by stultifying rigidity and static immobility on the negative side.

RHYTHM (7)

Rhythm is the balance between contraction and release or the psycho-motor coordination of the flexor and extensor movements. It is also the broad pattern of natural forces and variation found in the ebb and flow of the handwriting.

The script is viewed as a whole, but the three fundamental aspects of rhythm may be said to reveal themselves as follows: (1) rhythm of movement in the process of writing; (2) rhythm of distribution in the organization of component elements; (3) rhythm of form in the created product. Excessive diversity disintegrates rhythm; unrelieved uniformity breeds monotony which is arrhythmic or dysrhythmic.

Rhythmic handwriting is the mark of a person living in psychic equilibrium and adjustment to his environment. Handwritings with disturbed rhythmic qualities betray some form of maladjustment ranging from mild inability to perform productively to the extremes of catatonic constriction or manic release.

TRI-ZONAL DYNAMICS (8)

Tri-zonal dynamics is a new concept in graphological terminology. It is reproduced graphically when those qualities of psychic energy, emotional expressiveness as elaborated in Expressiveness (6) and Originality (5) fuse with a strong middle zone signifying progressive, adaptive, goal-oriented, dynamic behavior.

Tri-zonal dynamics is the most effective articulation of the letters and connecting strokes in the best space utilization to accomplish the goal of legibility and spontaneous fulfillment of the writing task. The success of the undertaking is indicated by the degree of harmony that exists in the proportional relations of the three zones, the degree to which positive pressure is sustained, and the creativeness of the graphic expression.

A major aspect of this formulation is the gradual decrease in size of peripheral extensions into a script which is basically middle zone oriented.

Persons utilizing this quasi-monozonal style are more purposeive and adaptive individuals while those making more elaborate extensions into the upper and lower zones show a continuing aspirational and exploratory quality. Since the middle zone is the gauge of the individual's successful involvement in daily life, a disproportionate emphasis on any one zone is made at the expense of one or both of the others, as an overdevelopment of the upper zone with a shrunken lower zone, or vice versa.

Psychologically, tri-zonal dynamics signifies the degree to which the individual can establish and maintain his inner balance, functional autonomy and self actualization in his interaction with society.

"I" EMPHASIS (9)

"I" emphasis refers to the size and articulation of the personal pronoun "I" formation as it compares to the rest of the writing or as it stands in solitary dignity or despair. In the English language, normal proportions of this letter range from $1\frac{1}{2}$ to 3 times the height of the middle zone. Its breadth as well as height is considered. The greater the elaboration of this single letter, the more it becomes an index to feelings of actual superiority or a compensatory reaction to counterbalance feelings of inferiority.

These comparisons, both psychologically and graphologically, can be made only in relation to the movement and form of the rest of the handwriting. Just as the ego is the organizing principle of the personality, so is the "I" an expression of the individual's relationship to himself and the world at large. It is a simple trait barometer to the writer's feeling of self fulfillment positively and self aggrandizement negatively.

If there is no "I" in specimen, use signature, capital letters and/or middle zone height as substitute measure.

MIDDLE ZONE HEIGHT (10)

The middle zone is the center of handwriting. Every letter written participates in the middle zone, which is also the channel through which the writing movement progresses or retrogresses.

Evaluation of the middle zone begins with the actual measurement from the bottom to the top of the middle zone letters. A medium height is considered approximately $2\frac{1}{2}$ to 3 millimeters; more than 4 mm. is large and less than 2 mm. is small. (A 3 mm. middle zone is given a 6 on the psychogram. The formula of measurement for psychogram scoring is double the actual millimeter height of middle zone letters.)

When middle zone elements are in dynamic ratio to those of other zones, it may be assumed the writer has wholesome self confidence and a good adjustment to life.

The size of the middle zone symbolizes one's projection of self importance or self abnegation as well as the way in which the ego functions. The social action patterns of the psycho-biological personality are expressed in the middle zone. It is a good clue to the evaluation of one's level of self acceptance or self rejection.

FIRMNESS OF DUCTUS (11)

The path left by the writing instrument on the paper is known in graphology as the stroke or ductus.

This graphic factor combines three basic stroke qualities into one trait designation. They are (1) the borders of the stroke of conventional nib pens; (2) the curvature, contour and consistency of the ductus, and (3) the rhythmic alterations of tension and release as they are manifest in pressure and stroke production.

The borders of the stroke indicate the person's instinctual control. The more marked and distinct the outline, the greater the control. It is the expression of the synthesis between the individual's sensuous life and the socializing influences. The contraction-release range of this variable runs from an exaggerated distinctness of formal functioning (sharp borders) to an extreme loss of form differentiation (diffused outlines); from extreme segregation between a person's instinctual and social spheres to a complete fusion between them.

The curvature of the stroke expresses the coordination of the individual's psycho-motor functioning. The elastic and flexible stroke indicates balanced and meaningful functioning. There is equilibrium of tension between giving and taking. The range is from the extreme laxness and looseness of graphic elasticity to the motor contractions of curlicues, angularity, and stiffening, which betoken extreme strain, tension and rigidity. (This is the end result of over-control of curvatures).

Pen pressure and rhythmic stroke production are the combining or synthesizing agent of the borders and curvature. As one utilizes and controls pressure and production of ductus, so does one make his "impression" on the environment and so does one feel about himself.

These three together become an index to the consistency or inconsistency of "harmonious personality impression".

NATURALNESS AND SPONTANEITY (12)

Naturalness and spontaneity are recorded in the expressive freedom and simplicity of the movement, arrangement and forms of the writing. These qualities produce a script devoid of elaborations, adornments and embellishments. At the same time, there should be little evidence of tightness, meagerness, neglect or dissolution of forms.

A handwriting which is natural and spontaneous shows an integral balance and harmony among all its graphic elements. It need not be esthetically enticing or artistically beautiful to be called natural and spontaneous.

In the positive sense, naturalness and spontaneity mean the same thing in the analysis of a handwriting as they signify in every day life. The essence of these qualities is the lack of affectation and self consciousness.

Natural and spontaneous writers function without resorting to the delusion of self or others. They are usually liberty-loving persons in the process of becoming that which they desire. They do not live by the rules and standards of others. They are as non-conformist and unconventional in living as they are in writing.

GARLANDS (13)

Garlands are a basic form of connection, in appearance and meaning the opposite of arcades (33). They are saucer-like, trough-like, forward-upcurving motions, extending out and away from the writer.

The essence of the garland is a conversion of the copybook arcade m and n into w and u letters; that is, saucerlike forms which are closed on bottom and open on top.

The garland is a gesture of release, suggesting receptivity, an openness to all influences from "above and beyond". It is an indicator of the writer's accessibility to, and involvement with the visible, tangible, measurable aspects of life. It symbolizes an orientation toward society and the environment in general.

A writing will be scored 6 or more on the psychogram only if the basic letter connections are garland and some m's and n's are fluently converted to w's and u's.

SLOWNESS TO SPEED (14)

Slowness and speed are graphic qualities which are evaluated by computing the net effect of elaboration vs. simplification, stroke extravagance vs. stroke economy, rigidity vs. spontaneity, pictorial vs. linear, arhythmic vs. rhythmic, and contraction vs. release tendencies.

In general, all traits which are contracting, tightening, and left tending contribute to slowness; all those which are monozonal, natural, and horizontally progressing as opposed to vertically extending, contribute to speed. The greater the time spent in retracing the ductus up or down in a vertical motion, the slower the writing will be. The more forward moving and horizontal the spread, the faster it will be.

Symbolically, the continuum from slowness to speed represents the tempo of one's physical, emotional and mental actions and reactions. Emphasis and area of applicability of slowness or speed is predicated on the dominant motivations, attitudes and basic values of the writer.

Contrary to Saudak's major hypothesis concerning speed and slowness, great speed is not necessarily a concomitant of intellectuality or genius and slowness need not be a symptom of deception or dishonesty.

HORIZONTAL EXPANSION (15) (See 35)

Horizontal expansion is the width of middle zone letters in relation to their height, including the width of spacing between letters. Medium height of middle zone letters is considered to be $2\frac{1}{2}$ to 3 millimeters. The width is determined by measuring the distance between the downstrokes; if their height and breadth are approximately equal, the width is considered medium. The psychogram score would be 5 for oval letters, 7 for round ones, and 10 for the broadest, flattest variety.

Horizontal expansion is that widening or broadening of the letters themselves in which the horizontal dimension exceeds the vertical. This is considered to be primary horizontal expansion. Secondary horizontal expansion occurs in the connecting strokes between the letters (35). If the distance between the letters is greater than the breadth of the letters, then the expansion is secondary rather than primary and indicates too much dependency on the environment and a consequent scattering or squandering of resources -- an escape from reality.

Psychologically, horizontal expansion expresses the degree to which the individual externalizes his impulses, and also indicates his sense of personal economy. In a positive context, it is an indication of confidence, drive, élan, zeal, courage; negatively, over-cautiousness, inhibition, calculation, distrust, chicanery and deception.

THREAD (16)

* Both in gestural meaning and graphic appearance, the thread is the most indeterminate mode of forming or joining letters. Graphically it ranges from primary thread, a strong forward thrust manifested in a random-to-chaotic usage of arcade, garland and angle forms; to secondary thread, which is a trail displaying a flattened, creeping forward movement which produces barely articulated middle zone forms. Both primary and secondary threads can be either firmly or tenuously linked by an amorphous connection lacking identity, something without a regular or definite form, like a length of discarded thread.

Gesturally, thread writing expresses dominant commitment to self with avoidance of commitment to others. It reflects the inner experiences of the egotist at the expense of relations with others and the world at large. Depending on other qualities in the script, the thread writer is either unable to become involved (as in thread writing with a feeble middle zone) or unwilling to (as in high form level script with chaotic formations). Part of the thread writer's protective coloration is an intuitive capacity for attaining temporary or momentary identification with the feelings of others, more chameleon-like than emphatic.

RIGHTWARD AND LEFTWARD TREND (17 and 27)

Trend is concerned with the overall and specific direction (left or right) of the ductus and motoric impulse of connections as well as the spatial distribution of letters. Letters cannot be formed without the use of movements to left and right and it is the degree of emphasis to the left or right, beyond what is necessary to form a letter or make a connection, that is referred to as trend.

Where the finding is of overall rightwardness, in a positive context, there are indications of adaptability, enterprise, dexterity, empathy; negatively, of dependency, susceptibility to influence, forgetfulness, agitation of impulses.

Where the finding is of overall leftwardness, in a positive context, there is indication of a sense of self-account, independence, determination, contemplativeness; negatively, self centeredness, excessive sensitivity, accumulation of affect, resentment, cruelty, envy.

LEFT MARGIN (18)

In symbolic experience, the writing space is a field of action to be traversed by one's total movement in producing a text. It is a time equivalent. A general need for "saving" or "spending" time is disclosed by the crowding or spreading of writing. To continue the symbolic analogy, writing coverage of the paper is analogous to figure dispersion on the background.

Rules for the interpretation of margins are specific applications of the general graphological laws covering the dispersion vs. the density of writing.

Symbolic meanings of the tendency to disperse or use space liberally are: esthetic effectiveness, articulateness in communication, a higher awareness of values, personal distinction, veneration of greatness, submission to authority, and spending, extravagance or wasting.

On the other hand, the tendency toward density of writing coverage, background utilization and crowding are manifestations of: a lack of verbal and conceptual articulateness, absorption in momentary thought and communication, anxious obtrusiveness, and a propensity toward wanting, holding, saving and hoarding.

In evaluating the psychological meanings of margins, these generalizations are applied in accordance with the dominant motivations and form level quality of the writing.

Lewinson postulates wideness of margins as an indicator of contracting and withdrawing tendencies, while suggesting that narrow margins show a greater tendency toward expanding and releasing on the part of the writer.

In another sense, the writing is the picture we paint and the margins constitute the frame we place around our portrait. Esthetic or artistic unity and symmetry would be most carefully reproduced by margins of equal width on top, bottom, left and right of the page. The person who manifests such organizational and constructive control is indeed a rarity.

Therefore, one graphological theory concerning margins calls for a basic esthetic interpretation, if the borders resemble the frame of a picture. A left margin of $1/2"$ to $3/4"$ in an exact and straight line from top to bottom shows a person in carefully controlled balance between the internalization and externalization of psychic impulses.

The more the margin broadens as the writing proceeds toward the bottom of the page, the more outward or goal oriented is the focus of consciousness. There is an expansion and extension of the communicative process and a spending of one's energies and resources.

A margin which grows narrower as it proceeds is an evidence of consciousness turned inward, introspection, or thoughts drawing one toward the past; ego images and not goal images are the primary consideration here. A saving or holding on to one's resources goes with the tendency toward allaying fears of the future and reassuring the self. There is a generalized expanding to the left, or internalizing the impulses. In a dynamic formulation, this would be the "price paid" for extra "ground" held in the expansion of internalized impulses.

Of course, margins often vary in relation to the size of paper being used, but a fair rule of thumb might be: Margins averaging 1/2" to 3/4" on the left receive a psychogram score of 5. On the right, margins which range between 1/4" and 1/2" of white space may be scored 5.

CONNECTEDNESS (19)

Connectedness is the linkage of letters in a word. Medium connectedness is considered to be the joining of all letters in short words and at least three-quarters of them in longer ones. Where not apparent, connectedness may be reconstructed with "air strokes" when the ending point and the new starting point can be joined by an invisible line that coincides with the writer's continuity of movement. Conversely, where a shift in direction appears, the writing movement is regarded as discontinuous.

A total connectedness of all words as well as letters would be given a mark of 10 on the psychogram.

The location of joinings is important, with prime significance to middle zone, indicating the ability or inability of the person to connect experiences purposefully, to discern relationships on a common sense basis. Zonal meanings are also attached to connectedness or disconnectedness, e.g., upper zone joinings are indicative of the way the writer's chain of thought builds up, the extent to which imagination and emotional factors influence it.

Generally, connectedness is an indication of the person's willingness to engage in encounters with reality by means of organizing, compromising, attacking, or some other method. It is a way of maintaining contact with reality and meeting the day to day resistances that exist.

Disconnectedness is a gesture of isolation, enclosure, rest; positively it may lead to creative, attractive new wholes, and negatively to a preservative fixation on the past, or withdrawal. The higher the basic form level, the less negative are the implications of disconnectedness. The lower the basic form level, the more negative the implications of total connectedness.

FLUCTUATION TO IRREGULARITY (20)

Fluctuation is the pattern of change shown in the contraction and release phases of the writing, as indicated in the size, slant, trend, ductus, and pressure. Psychologically, it relates to the degree of the person's ability to integrate his intentions with his actions in a fluent and rhythmic, even if fluctuating, manner.

Irregularity, the opposite of regularity, may appear in any aspect of writing, as slant, pressure, proportions, spacing. It is interpreted as an indication of emotional instability occasioned by the effect of repression,

imagination, or external impressions on a writer who has insufficient self-discipline to manage his reactions with consistency and/or equanimity.

In this context, fluctuation is experienced as the positive precursor to negative irregularity. So fluctuation may run from 0 to 5 on the psychogram scale, and irregularity takes over when fluctuation becomes uncontrollable, ranging thereafter from 6 through 10.

LINEAR - PICTORIAL (21)

These two graphological terms refer to the general types of pattern making adopted by writers. The linear is usually functional and motoric in emphasis, whereas the pictorial is spatial and esthetic in emphasis. The linear pattern carries the movements of the writer in straight lines and angles with little concern for form. Loops and ovals are extremely lean. The down and up strokes inscribe a simple pattern almost like the tracing of a cardiogram.

Linear strokes are used by motor-minded persons, moved less by visual than kinesthetic experience. Individuals who react to the inner rhythms of structure and process, who tend toward abstract thinking, and have a preference for non-objective methods of expression gravitate toward the linear pattern of writing.

The pictorial pattern, on the other hand, allows for the more imaginative and full play of forms. Elaborate and ample shapes of the visual-minded person produce a more luxuriant and rounded writing trail.

The pictorial writer perceives the world predominantly through the medium of form. His mental processes tend to produce concrete images supported by sensory impressions and pictorial perceptions.

SHARPNESS - PASTOSITY (22)

Sharpness and pastosity are produced by pen selection and pencil-pointedness more than by any hold on the implement or amount of pressure applied.

Sharpness is the opposite of pastosity. Sharp writing can be obtained by a hold on the pen, close to its point, at a fairly upright angle. This manner of holding the pen reduces its point contact with the paper, producing clear, "sharp" outlines.

Such writers are positively self-aware, if goal-directed; and negatively self-aware, if driven by past experiences; they may, of course, combine both motives. In a positive context, sharp writing may indicate refinement, sensitivity, idealism, and/or emphasis on logic. Negatively, sharpness indicates asceticism, coldness, resentment, lack of realism, a narrow scope of available experience, or inner remoteness.

Pastosity - When the writer holds the pen further from the point than average (more than one inch from point) and manipulates it somewhat loosely, he may produce a stroke uniform in width, dense with ink, and sometimes blurred in outline. It is called doughy, pasty or pastose.

Although the pastose stroking suggests motor and vital energy, these qualities cannot be assumed unless there is evidence of pressure, which is caused by the force the writer exerts on the pen, primarily with his index finger.

In pastose writing, the downward pressure is caused, via the shift in holding position, by the weight of the hand and the gross movements of the arm. Thus, pastose writing is not a measure of the individual's energy, but an indication of the way he displays and utilizes whatever energy he has.

Psychological characteristics of the pastose writer range from senuous to sensual, with an accent on visual and tactile values, love of pleasure, indulgence in the present moment. Where pressure is not excessive and there is an absence of smears and blots, a positive evaluation suggests warmth, a wide scope of experiences, capacity for enjoyment, sense of humor, and sense of color. In a negative context, lack of self discipline, susceptibility to sensual distraction, crudeness, excesses, or brutality may be indicated.

MEAGERNESS - FULLNESS (23)

Genuine fullness manifests itself primarily in the middle zone. It is a spatial quality of overall size and amplitude of "figure", forms and movement which consumes white space and fills the background of the paper. Roundness, width and generous size proportions are associated with fullness, but small scripts may be full if the shapes and figures enclose optimal "background". In artificial fullness, the voluptuous qualities of maximum encirclement are shifted from the middle zone to the peripheral extensions.

Psychologically, fullness is interpreted as the richness of inner life implied in our concepts of the well-rounded personality. The more developed and differentiated the person's spiritual, emotional and instinctual life, the fuller will be the forms in all three zones. Imagination, power of conception and the full enjoyment of the life experience are all personality qualities of the amplified writer.

Meagerness is the opposite of fullness. It is an under-engagement of the writing surface or background. It expresses a sense of the essentials as opposed to the elaborations of form and design. It contains little amplitude or adornment.

Dearth of imagery, poverty of inner resources and asceticism are the characteristics found in low form level meager writers. Acuity of intellect, acumen, strength of theoretical and critical values are associated with meager writers of a high form quality.

LOWER ZONE LENGTH (24) - (See V)

The loops and stems of letters projecting below the base line constitute the lower zone. The copybook standard is a firm downstroke with a smooth curve at the turning point, and a loop proportionate to the size of the writer's other zones, finishing with a return to the base line. With personality growth, socialization and maturation, this conforming pattern tends to be reduced or altered to a simple down stroke, or a down stroke with a short curve or angle at the turning point, or a rightward extending upstroke in the forward direction of the next letter.

If the movement and shape is free and well-coordinated, it suggests analogously freedom and coordination in physical and biological movements.

This zone portrays the primary energies of the person as well as his expression of material needs, biological imperatives and instinctual urges. The length and form of the lower loops are influenced by the individual's store of psychic energy and indicate one's modes of self regulation and such inhibitions and restraints as unconsciously control him.

Largely, the lower zone displays the reservoir of unconscious, unorganized, psycho-physical potential.

LOWER ZONE ELABORATION (25) - (See V)

Any variations, embellishments or adornments of the normative lower zone lengths are referred to as elaboration. They are a reflection of the manner in which one's libido and psychic energy are used or abused.

Lower zone elaborations range from the lyric left-tending loops of esthetically conditioned artists, musicians and writers to the angular and club-like reproductions of the disturbed or psychopathic personality. Curlicues, triangles, figure 8's, and other modifications are included in this category as are long straight lines, angles and hooks.

These elaborations, if positive, express the practical, warm and earthy realism of the writer. If negative, they may manifest pedantry, clumsiness, materialism, sensuality, or brutality.

PRESSURE (26)

Normal pressure calls for an emphasis on the down strokes and a release on the up strokes. This periodic tension-relaxation mechanism should be regular, rhythmic and automatic. In fact, it is a major criterion in the assessment of rhythm in handwriting.

Pressure in writing is not determined by the appearance in the script of broad strokes alone since the pastose writer (see definition 22) will produce thick strokes which may or may not also involve pressure. Pressure is the result of the force of the index finger and thumb on the writing tool; the result, if sufficiently heavy, will so engrave or impress the paper that it may be readily discerned on the reverse side or seen in shading gradations. Regular and irregular pressure may be readily ascertained by turning the page over and examining the "braille" embossing of the trail.

The heavy track of pressured writing is not to be considered an indication of sheer muscle power. In a positive context, high pressure indicates such qualities as psychic energy, tenacity, self consistency, depth of emotion. In a negative context, it indicates obstinacy, aggressiveness and impulsivity that may be repressed, uncontrolled or explosive.

Low pressure writing in a positive script indicates adaptability, propensity for new enterprises, sensitivity. In a negative context, lack of energy, resistance, and determination; or passive indifference, submissiveness to temptation, and weakness. (See also "Sharpness - 22").

Irregular pressure is indicative of the inconsistent application of vital energies. It is also found in the scripts of persons suffering fatigue or illness. Therefore, irregular pressure is one of the major criteria in determining emotional as well as physical health.

Displaced pressure occurs when the writer unconsciously (on rare occasions, consciously) transfers the dominant pressure of the down stroke to the released up strokes or horizontal strokes. Conventional horizontal displacement is a manifestation of psychological malfunction. It usually means that the writer is over-compensating for feelings of inadequacy or expressing in numerous ways his lack of self actualization or ego fulfillment.

LEFTWARD TREND (27) - (See RIGHTWARD TREND (17))

COVERING STROKES (28)

Covering strokes are a partial to complete retracing of up or down strokes. Covering strokes occur most frequently in the middle zone m and n of arcade writers, but can be found also in garland or angle writing and most significantly in sacre-cœur, supported forms. Where prescribed by the copybook form, as in the staff of t, the significance of the retrace as a gesture of concealment is not germane.

Psychologically, this proclivity toward covering over and retracing indicates a status quo or retrogressive quality in the writer. It expresses a prepossession with status, prestige and self importance. These writers are likely to luxuriate in the past and present rather than move ahead dynamically to accomplish life's missions of the future.

A retrace of the down strokes in the middle zone is particularly important as an indicator of the need for concealment in daily life, and suggests a psychically induced static or repressed quality. Extreme re-tracing and covering are symptoms of self enclosure, protectiveness, ambivalence, uncertainty, as well as self delusion, deceit, chicanery, mendacity and/or dishonesty.

NARROWNESS OF LETTERS (29)

Narrow writing consists of letters, the majority of which are higher in the middle zone than they are wide. When height exceeds width, the letters are tall and the writing contains thin loops and short connecting strokes, evidence of very narrow writing exists. Where the length of the down strokes of the m and the space between these down strokes are approximately equal, height is considered normal.

Narrowness is not to be confused with the retrace of concealed strokes, but it often occurs with them. It may be found in any of the zones, but is of primary meaning in the middle zone.

In gesture, narrowness indicates a withholding contracting movement. In a positive context, it may stand for restraint, self control, moderation and self consistency. Negatively evaluated, it points to over-cautiousness, distrust, suspicion, anxiety, avarice, or neurotic personality.

RIGIDITY - FLEXIBILITY (30)

Rigidity is the stiffness and inflexibility of compulsive forms which combine in an exact and monotonous regularity. It is found in writing without natural or spontaneous variation in size, slant, pressure, rhythm, or tendency. Rigidity can be found in the scripts of angular, arcade, and/or garland writers, but less frequently in the trail of thread writers. It is an indication of compulsive or obsessive repetition of deviant behavior patterns and usually found in the writing of overcompensating or poorly defended personalities.

All of the words and concepts referred to above in defining the graphic verbal constructs of rigidity can be directly and appropriately translated into analogous psychological meanings. This is another instance in which graphic terminology derives quite naturally from the expressive movements and behavior patterns of every day life.

On this particular graphic indicator, a score of 10 would be given to the most rigid handwriting pattern, while a score of 0 would be given for the maximum of flexibility.

Flexibility is the polar opposite of rigidity, both in graphic articulation and personality manifestation. The writing flows fluently with an unselfconscious spontaneity. Many form and connective variants are used on a consistent or inconsistent basis. Flexibility is fluctuation which has developed positively out of a natural and uninhibited script.

Here again, the psychological interpretations follow the meanings of the graphological constructs.

RIGHT MARGIN (31)

In Western civilization, right margins vary anywhere from half the width of the page to nothing. All of the general laws of density and dispersion, figure and background can be applied to the right margin as they were to the left margin (18). However, since the right margin area has very special significance to the writer, we shall discuss it separately here.

The right hand border of the page is the place where each line must end. It represents the actual termination point and inhibits further progress into the future or toward the fulfillment of the writing goal. Because "the end", "the goal", "fulfillment", "future" and "inhibition" are all symbolic concepts associated with one's reaction to the "end of the line", writers unconsciously adopt graphic attitudes toward these terminal concepts which jibe with their functioning personality patterns. The way people face goals, endings, and the future in life is represented in their handling of these symbolisms in their handwriting.

The person who continuously hugs or breaches the border of the page is obtruding himself beyond the "end" and into the future. His externalization of impulse carries him pell mell into the "beyond", if his writing is positive in other features. But this same rightward obtrusion in a negative or boorish handwriting could betray an intrusive, insensitive, thoughtless or coarse personality dimension.

A very broad right margin ($1\frac{1}{2}$ " or more) may well be a symptom of overconcern with esthetic effects to disabling fears of contact with the environment, people, the goal, the end or death. The greater the caution, inhibition and fear of expressing one's externalized impulses, the more space remains on this right margin as a buffer zone between the writer and his illusory awesome future.

LEFT-RIGHT SLANT (32)

Slant or angle of slope of the writing is measured by the angle which the down stroke of a letter forms with the axis of the base line. Left slant refers to the span between 95° and 180° while right slant refers to the angle span between 0° and 85° . Handwritings which display a 10° variation between 85° and 95° are called upright, vertical or perpendicular. The measurement of slant angle is always made from point 0 on the compass (base line) in a counter-clockwise direction.

Direction of Slant - Attitude toward Environment. Right slant represents a compliant attitude or feeling -- a bending forward toward people; the vertical slant a self reliance or standing erect (and independent); the left slant depicts a defensive to defiant stance, a leaning backward or keeping people at a certain distance from oneself. Leftward slants of right-handed persons can indicate "pretending to be different from what one actually is".

The upper zone slant (rational-intellectual aspect of personality) manifests the spirit's dependence on, or independence of, environmental patterns. The middle zone slant (emotional aspect of personality) represents the degree of emotional affectivity to the stimuli from without. The lower zone slant (physical-material-instinctual aspect of the personality) expresses the biological energy movement or psycho-sexual behavior reaction toward the environment.

The contraction-release continuum for slant. The symbolic interpretation of this graphic variable ranges from complete aloofness from environmental stimuli to the danger and actuality of becoming a dependent prey to the demands of the society or culture. The fluctuation of the emotional play can range from complete rigidity to a total loss of stability. Again, the polar extremes are immobilizing constriction and dissolved or dissolute relaxation.

The range of the slant and the parallelism of the down strokes is an indicator of the variability in attitudes and feelings toward the environment. These factors together constitute the fluctuation of the slant and indicate the degree of variability in one's temperament and emotional attitudes toward the environment.

The angle of span of the down strokes denotes the latitude of the emotional play toward the environment. The parallelism denotes the degree of stability of the emotional responses to the environment.

N.B. Because slant may be the expression of a rationally trained and consciously controlled environmental influence, it is frequently not coordinated with the inner dynamic structure of the individual. Be on the alert for inter-zonal variations and contradictions in angle fluctuation and parallelism of slant.

ARCADES (33)

An arching, containing, covering-over or grasping movement, centripetal in intent, which is pulled back in a curving gesture toward the writer, is known as an arcade.

As a way of forming or joining letters, it is one of the primary connective strokes in handwriting. The initial forward motion of its overhand curve suggests bridging; the subsequent raking back is holding and appropriative in intent; an ingathering or consolidating by the writer of what he has reached out for.

As a whole, the arcade is a movement which stakes out and brings under control a space or "territory" which the writer experiences as he moves forward to encounter his environment.

As an expressive gesture, the arcade indicates orientation to self, defensiveness or protectiveness. It is the most conforming and conventional method of linking and connecting strokes. Therefore it is often the chosen form of connection by practical, realistic, down-to-earth persons.

Since it signifies every concept from arching to clutching and holding, it is interpreted positively as a protective, constructive, architectural, artistic symbol; negatively as an egocentric, over-controlling, holding, hoarding, self aggrandizing impulse.

CONTRACTION-RELEASE (34)

Writing is formed the way it is because of the need for readability and the motor requirements of activity and rest, as well as by the individual's response to his task and environment. Because of this basic functional requirement of letter formation, direction and speed, this action and reaction requires alternate flexion and relaxation of physical muscle groups. In normal handwriting, the horizontal stretching and expanding motion represents basic dimensions of release; the vertical pull down strokes or in-gathering toward the writer are those of contraction. Both dimensions are necessary to create the forms of writing and to accomplish legibility.

Contraction is the centripetal movement, the down stroke, or left tending stroke made by the writer which results from the conscious control of the flexor muscles in their pull toward the body (the "I" or "me").

Release is the centrifugal movement which is innervated by a dominance of the extensor muscle groups as they propel the pen or pencil away from the body.

(Naturally both of these impulses of contraction and release, which result in their graphic counterparts of centripetal and centrifugal expression, stem from a highly complex brain mechanism which fuses all of the mind-body and psycho-motor psychology questions abounding in our present search for the answers to human behavior).

Movement of contraction are those tending downward toward the writer, or downward and leftward, or simply leftward. They represent the attitude of taking, keeping, and holding on.

Movements of release, tending upward, away from, or simply rightward, symbolize an attitude of expansion or exploration, the release of an impulse or decision.

Graphologically, emphasis on contraction implies an introversive increase in the writer's volitional, emotional and intellectual controls. When release is emphasized, there is a relative increase in progression, exploration, goal direction, spontaneity, extraversion, impulsiveness, fantasy, and "world directedness".

DISTANCE BETWEEN LETTERS (35)

Often referred to as the space between letters, this graphic variable is actually the measurable distance which separates the letters. In connected writing, it is the horizontal length of the connecting stroke. In disconnected writing it is the horizontal space between the end of one letter and the beginning of the next formation. Technically, it is the distance separating the two adjacent down strokes.

The space between letters should not exceed letter size for a medium rating. Thus, proportions between the size of the letter and the space leading to the next letter must be balanced for positive evaluation.

Letters of balanced proportions in their spacing are separated by the width of the writer's o, a, or n. Tight spacing means that letters tend to touch each other with little or no connecting stroke or distance between. Wide distances refer to spacing of more than $1\frac{1}{2}$ times the single letter widths (as above).

Closely written letters are indicative of a contraction tendency while those spaced widely apart indicate tendencies toward release or expansion. Graphologically, the distance between letters indicates the degree of spontaneity of self expression, including the extent of receptivity to outside influences. This degree of receptivity may also be considered as the degree of reciprocity between the individual and his environment.

The smaller the distance, the tighter, more "crowded" and more constricted the person. Repression, inhibition, over-control, selfishness, stinginess, hostility and resentment are personality traits of the close writer. The wider the spacing, the greater the scattering and squandering of one's resources and one's self. Emotional extraversion, accessibility and sympathetic understanding, as well as an easy attitude of give and take, are characteristics of the liberally spaced writer.

ANGULARITY (36)

The angular writer uses formations which have acutely angled beginnings, middles and endings. His shapes and movements in forming letters and connecting strokes are straight, staccato, discontinuous lines connected by sharply or acutely angled turning points. The angular writer avoids curved connections and rounded forms. To him, the shortest distance between two points is a straight line. Therefore his writing consists of abruptly terminated straight lines which change their movement and direction with angled rather than rounded forms and linkages.

Symbolically, the start-stop, begin-end, tick-tock quality of angularity is the most highly controlled graphic representation of the contraction and expansion movement necessary in writing. There is no more regularized and direct way of completing the writing task. Implicit in this up-down, left-right approach to handwriting is the graphic projection of the black and white, all or nothing personality.

Persons of high intelligence who use this style of handwriting are goal oriented and purposefully self seeking. With a positive form quality, the angular writer is tenacious and persevering in the achievement of his tasks. He is less concerned with the niceties and nuances of gracious behavior than with getting the job done effectively in his own way. He is often driving and driven. He is usually tense and excitable.

Angularity in low form level scripts is a mark of oppression, dogmatism, cynicism or tyranny. It can also manifest the kind of rigidity and inflexibility which results from anxiety, inhibition, repression and fear. This low form level angled writer usually spends too much of his time resolving his emotional problems which result from his frustration-aggression cycle.

SLANT CONSISTENCY (37)

This indicator includes the total range of the slant of down strokes and the parallelism of down strokes. Together these factors constitute what is known as the fluctuation of the slant as expounded by Lewinson.

Slant consistency projects the degree of variability in the writer's attitude toward the environment. The span-angle of all slants denotes the latitude of the emotional play toward the environment. The parallelism denotes the degree of stability of these emotional actions and reactions. The symbolic "spread" of these dual factors ranges from complete lack of psycho-social involvement to an exaggeratedly wide scope of activities and interests in reaction to the culture and society. The fluctuation of the emotional play ranges from unbearable rigidity to a disintegrating loss of stability.

In assessing these characteristics, the graphologist seeks an objective index to the individual's tolerance for ambiguities and variations in the complex meshing of values, attitudes and emotions.

There is no superior or optimal standard. One person's limited range and latitude of slant may indicate the concentration of genius. Another person's great latitude of parallelism may spell the emotional rebellion of the unique personality.

SPACE BETWEEN WORDS (38)

The distance the writer leaves between his words is determined by a comparative ratio of the space between letters. If the space between letters is small (less than the width of the letter a) then the space between words should be about the width of the letter a. Normally, the mean or median space between words should equal the average breadth of the letters a, c, u, n, o, as they appear at the beginning and end of the writing specimen.

A short rule of thumb might be to compute the widths of a and n, add the total, divide by 2 and accept the answer as the approximate functional space between words.

Symbolically, this space between words displays the degree of contact the individual establishes with his immediate environment. Very close words signify a desire for maintaining close or constant inter-relations with people and/or things at large. Widely separated words can indicate a need for lebensraum and elbow room to an ascetic desire for solitude or withdrawal from society.

This criterion is another variable in the total figure-ground, density-dispersion Gestalt. It should be corroborated by the marks on distance between letters, narrowness, left-right margins, as well as horizontal expansion. All of these are inter-related variables. (See Narrowness of Letters -29).

ALIGNMENT CONTROL (39)

Alignment control is the degree to which the writer maintains or varies the space between the lines of his script and the direction of the writing line. The lines are supposed to be parallel although copy books do not prescribe the distance between lines.

Alignment control can be ascertained by measuring the distance between 3 consecutive base lines at the beginning, middle and end of the writing specimen. If the inter-line variations are no more than 1/8 of an inch for small writers (2 mm. middle zone) or 1/4 of an inch for large writers (4 mm. middle zone), and if the lines maintain a parallel, unwavering and straight course, alignment is excellent.

Whatever the degree of space the writer chooses, the result should be considered well spaced only if the lower extensions of one line do not touch the upper extensions of the following line.

The distribution of inter-line spacing is a reflection of the person's sense of direction, his concern for order, and his valuation of time. It may be influenced by his temporary state of mind or his physical condition. The inclination of grade or slope, up or down, is the key to this question.

Good alignment control is found in persons who can organize their daily schedule and routine and maintain functional integrity toward the fulfillment of objectives.

REGULARITY (40)

Regularity is a commonly accepted word which carries the same meaning in graphic terminology as in every day usage. Specifically, it refers to those aspects of size, pressure, tendency, form, movement and arrangement which can be volitionally controlled by the writer. If this combination of factors is naturally and spontaneously controlled, we call the writer regular. If it is inconsistently articulated with little coherence, unity or integration, we call the writing irregular.

The more regular the person's writing, the more consciously controlled is his life. Therefore the greater is the volitional and cognitive nature of drives, motives, and expressive behavior. In a positive context, regularity indicates self denial, self conquest, ability to concentrate, firmness and resolution. Negatively, it indicates conscience, guilt, self consciousness, constriction, self neglect, and lack of easy adjustment to life's problems.

INTRODUCTION TO GRAPHOLOGICAL FORM LEVEL AND FUNCTIONAL PRODUCTIVITY

Handwriting projects and expresses five basic dimensions of human behavior which graphology defines and integrates into a global picture of man's personality.

The graphologist isolates, unifies and then interprets the crystallized graphic indicators of feelings and thoughts, actions and reactions, motions and emotions. These five basic aspects of personality are:

1. Orientation to self and society
2. Impulses, needs, drives and motives
3. Coping, adapting and expressive patterns of behavior
4. Mental, emotional and physical capacities and aspirations
5. Functioning of the id, ego and superego

Since handwriting is a live diagram of psycho-physical forces, if we determine how a person thinks and feels, the degree to which he measures up to society's expectations, and his capacities, we can then predict how he will act in many specific situations.

In analyzing a handwriting, we must first generally evaluate an individual's personality on the basis of the whole aspects of the script, before we enter into the detailed analysis.

The early graphologists were in a continuous quandary in their efforts to find a yardstick by which they could reconcile what was often two possible contradictory and irreconcilable interpretations. For example, how did the analyst distinguish between graphic traits which ran the gamut from tact and diplomacy to concealment, evasions, deceit, lying or dishonesty?

I am going to outline here, very briefly, the development of graphology as it pertains to a positive or negative interpretation of a handwriting, which resulted in various "form level" hypotheses.

In a book published in 1895, the French graphologist, Crepiéux-Jamin, divided handwriting into six main features: force, form, expansion, trend, activity, order. Under these six features, he had another 49. He headed the series with what he called "the standard of superior or inferior mentality". The signs he used for this were:

1. Harmonious proportions in the writing
2. Joy of action revealed in rapid execution of the art of writing
3. Refined, cultured, simple, beautiful and original characters--easy legibility.

In the early 1900's, Ludwig Klages, the German philosopher and graphologist, formulated his theory which he called "formniwo" or "style value". His emphasis was on rhythm vs. regularity. He felt that the strength of the rhythm was the most essential characteristic of a handwriting and the more release it showed, the higher the form level.

If we were to follow this to its logical conclusion, we would be saying that, since a small handwriting is an indication of contraction and a large one an indication of release, the large handwriting of a manic depressive in his euphoric state would signify a high form level. This is hardly the fact. Moreover, according to Klages, rhythm is an "indefinable something" which can be understood only by "intuition".

In his book "The Psychology of Handwriting" published in 1925 and reprinted in 1954, Robert Saudek agreed with Crepiéux-Jamin and Klages as to a concept of "form level". He called it the "unknown quantity 'x'" or "the standard". He suggested that the following be considered in judging this "standard":

1. Spontaneity of the act of writing, its natural rhythm uninfluenced by any secondary intentions
2. Spacing - i.e. disposal of the complete writing surface (the page). (This shows the conscious and/or unconscious estimate of the writer's own power to attain the goal he has set for himself.)
3. Degree of originality in the form of the characters

Saudek used a "1" to "10" scale, "1" being the highest score and this he gave to the handwritings of Isaac Newton and Rembrandt.

Another German graphologist, Alfred O. Mendel, wrote a book titled "Personality in Handwriting", published in 1947. He judged the form level of a writing on a score of "1" to "4", and took into consideration the following five categories:

- | | | |
|-------------|-----------------|---------------|
| 1. Rhythm | 3. Creativeness | |
| 2. Symmetry | 4. Speed | 5. Legibility |

In his book "Handwriting Analysis" (1950), the German clinical psychologist and graphologist, Ulrich Sonnemann, said that interpretation of graphic indicators depends upon "the writer's sense of values as conveyed by the handwriting itself, i.e. on its level of form quality". He continues: "The esthetic quality of a given handwriting sample provides the frame of reference for the proper interpretation of all dimensional findings and is therefore one of the guiding criteria in graphological work". He stresses the "relative degree of originality of form in combination with its relative degree of esthetic balance".

Sonnemann departed from what he called "Klages' simple dichotomy of rhythm vs. regularity" and said we need two mutually independent criteria, the relative degree of fluctuation and the relative degree of integration.

In his book, Sonnemann sets forth tables with graphic indicators. Each table has a plus and a minus column of psychological values, standing for positive or negative qualities.

Thea Stein Lewinson ("Handwriting Analysis"-1947) establishes rigorously controlled variables which are amenable to statistical validation. She utilizes the concepts of contraction and release of the graphic factors, but she departs from Klages' theory and says that rhythm is the mid-point between contraction and release ...that there should be a balance between these opposite tendencies. Every handwriting in the vertical, horizontal, depth or form dimension can be expanded or contracted. The balanced handwriting movement lies in the middle between contraction and release.

Today we are still seeking objective ways to analyze handwriting, to satisfy academic behaviorists and experimentalists as well as practical users of graphology.

American psychology has been preoccupied much more with "coping" (i.e. what we are doing) than with "expression" (i.e. how we are doing it). The following summary of some of the differences between coping and expressive behavior were taken from the chapter on "Expressive Behavior" in the book "Pattern and Growth in Personality" by Gordon W. Allport (1961):

"a. Coping is purposive and specifically motivated; expressive behavior is not.

"b. Coping is determined by the needs of the moment and by the situation; expressive movement reflects deeper personal structure.

"c. Coping is formally elicited; expressive behavior spontaneously 'emitted'.

"d. Coping can be more readily controlled (inhibited, modified, conventionalized); expressive behavior is harder to alter and often uncontrollable. (Changing our style of handwriting, e.g., can be kept up for only a short time.)

"e. Coping usually aims to change the environment; expressive behavior aims at nothing, though it may incidentally have effects (as when our manner of answering questions in an interview creates a good impression and lands us the job).

"f. Typically coping is conscious, even though it may employ automatic skills; expressive behavior generally lies below the threshold of our awareness."

I feel we are falling into a trap if we limit ourselves to "coping measurables", while excluding "expressive variables". I believe every act of a person has both its expressive and its adaptive (coping) aspects. This certainly applies to handwriting. We learn to write in a conventional manner in order to communicate; we even adapt to the pen and paper we use; these are acts of coping.

But the way we depart from copybook forms and vary our handwriting, which results in our "style", is an act of expressing. "As soon as we become interested in total activity, not merely reactivity, we then appreciate the importance of expression as a complement to coping." (Allport)

I would like to offer here two comments on expression as stated by Rudolf Arnheim. I consider both to be extremely meaningful as well as provocative to would-be graphologists.

"Expression, then, could be defined as the psychological counterpart of the dynamic processes which result in the organization of perceptual stimuli." ("The Gestalt Theory of Expression", Psych.Rev. Vol. 56, 1949).

"Expression is an objective property of all organized patterns of shape and color. It is an inherent aspect of every perceptual quality whatever, of size, space, movement, illumination, etc. It is found in the percept of every object or activity, human or non-human, animate or inanimate, useless or useful, man-made or natural, in fine art or applied art. Expression can be weakened and disturbed by inarticulate, disorganized patterns but it can never be absent. As an aspect of perception, expression is cerebral rather than retinal, i.e. it arises in the brain rather than in the eye but it is lawfully dependent on the stimuli recorded by the eyes. Every change of shape, for example, makes for a corresponding change of expression...". ("From Function to Expression", J. of Aesthetics and Art Criticism, Fall 1964)

Since the visual structure of a handwriting is clear-cut and identifiable, I submit that it is the most accessible of all other expressive movements for study.

In an article titled "A Review of Proportion", (J. of Aesthetics and Art Criticism, Sept. 1955), Dr. Arnheim said:

"...we acknowledge that the organism has certain general biological needs. It requires clarity and simplicity for the purpose of orientation; balance and unity for tranquility and good functioning; variety and tension for stimulation..."

A functioning handwriting requires the same elements. For "clarity and simplicity", we can think of such graphic indicators as organization, simplification of form, naturalness and spontaneity, alignment control; for "balance and unity", we have, among other factors, rhythm, tri-zonal dynamics, contraction-release; for "variety and tension", we consider originality, expressiveness, thread, trends, fluctuation, etc.

The degree to which a writer does or does not achieve these values in his script is the yardstick we use in the assessment of his form level. In other words, a positive form level score would represent our approximate measurement of and index to an

individual's productive psychological adjustment in his pursuit of philosophical, social, artistic or scientific meaning. This score provides the framework within which we make our deeper analysis.

Klara Roman felt strongly that it is very important as a graphologist to imitate the gesture of the handwriting you are analyzing. In this way, the expressive forces which motivated that script almost seem to permeate your own being. These movements take on dynamic characteristics and are the patterns of forces which must be understood in order to interpret handwriting. When you re-enact the movements the writer makes as he forms his letters, you begin to have an empathy with the writer and replicate his act of "becoming". Perhaps this part we can call the "art" of imitation and identification.

When Roman devised the Psychogram with its 40 indicators, this was a great step forward in our attempt to stabilize a method of analysis. After Daniel S. Anthony had experimented with several thousand handwritings, he revised this Psychogram, and added new dimensions of evaluation: graphic indicators which should be considered in arriving at an estimation of the "form level" of a handwriting.

This system of "form level evaluation" is also used as the foundation of a new method for computing the writer's effectiveness in adapting his personality to the challenges of his workaday world. Anthony calls this latter constellation of variables "functional productivity". The score for functional productivity is the relative measurement of a person's effectiveness on his job or in his day to day work routine, and is applicable to the concept of material and concrete values as contrasted with cultural or abstract values. It is an index to the writer's successful coping and striving which also includes his expressive behavior while functioning.

Thus, the "form level" concept incorporates the essential graphic indicators of expressing, thinking and being, while the "functional productivity" concept reflects behavior in a formula weighted more heavily in favor of the coping, adaptive, goal-seeking variables. The "form level" score represents one's being as a socio-cultural entity. The "functional productivity" score represents the strength of one's thrust and drive toward success or status. Both are dynamic indices in the process of becoming.

Admittedly, the subjective experiences of a graphologist have some influence on his objective interpretation. But I believe this new scoring method for the Psychogram represents the most satisfactory way found so far of combining the measurable aspects of a handwriting with what we may choose to call our "feeling" about it -- "educated insight", if you will.

January, 1965

Florence R. Anthony

FORM LEVEL SCORING OF AMERICAN COPYBOOK
CONTAINED IN PSYCHOGRAM GUIDE

A. ADD the scores on the Psychogram of these 11 indicators:

1. Organization	10	
2. Simplification of form	5	
5. Originality	5	
6. Expressiveness	2	
7. Rhythm	2	
8. Tri-zonal dynamics	3	
11. Firmness of ductus	3	
12. Naturalness - spontaneity	2	
13. Garlands	2	
14. Slowness to speed	4	
15. Horizontal expansion	<u>5</u>	43

B. ADD these scores and the DIVIDE by 4:

23. Meagerness - fullness	4	
24. Lower zone length	6	
25. Lower zone elaboration	5	
26. Pressure	<u>3</u>	
	4)18	4.5

C. ADD these scores and then DIVIDE by 3:

33. Arcades	9	
36. Angularity	2	
39. Alignment control	<u>10</u>	
	3)21	<u>7</u>

ADD RESULTS OF A, B AND C FOR FORM LEVEL SCORE..... 54.5

FUNCTIONAL PRODUCTIVITY SCORING FOR SAME HANDWRITING

1. Organization	10	14. Slowness to speed	4
2. Simplification of form	5	15. Horizontal Expansion	5
5. Originality	5	24. Lower zone length	6
9. "I" emphasis	5	26. Pressure	3
10. Middle zone height	6	33. Arcades	9
11. Firmness of ductus	3	36. Angularity	2
12. Naturalness-spontaneity	<u>2</u>	39. Alignment control	<u>10</u>
	36		39
			<u>36</u>
			FUNCTIONAL PRODUCTIVITY SCORE..... 75

SUGGESTED METHOD FOR SCORING PSYCHOGRAM

1. Place each of the 40 scores opposite the number of the respective indicator.
2. In red, circle the numbers of the form level indicators.
3. In blue, place a square around the scores which add up to functional productivity.

ACKNOWLEDGMENTS

All of the seminal ideas and concepts of the major 20th century graphologists have indirectly contributed to the formulations contained in this study. However, the theories of the following authors have been most abundantly utilized in this monograph.

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This evaluation tool designed to help standardize graphologic methodology is dedicated to my students at The New School for Social Research in New York City. I sincerely hope that it will provide an additional resource guide as well as an aid in their accumulation of research data with which to test some of the time-honored but questionable hypotheses of the earlier graphologists.

Daniel S. Anthony

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